

Alabastine

How You Can Decorate Your Home

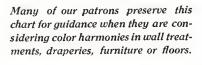


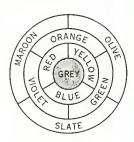
Walls should be of a subdued and unobtrusive character, and the tint with which they are treated should be "greyed" or neutral, blending softly into its surroundings. You can only use pure colors sparingly and the more a color is "greyed" the larger amount can be used. Pure green would be an

impossible color for the walls of a room, but "grey" it sufficiently with its complementary color, red, and it becomes softened into a pleasing 'grey-green' or sage-green.

The diagram shows something of how this is done. The three primary colors are red, yellow, and blue. Mixed in equal parts they make grey. Two

of them mixed in equal parts form a color called complementary—red and yellow make orange—blue and yellow make green. Mix equal parts of one of these primary colors with its complement and the result will be grey. In unequal parts it is greyed" or softened into a pleasing neutral tint. It is on this basis that the hundreds of lovely ALABASTINE tints are built.





THE COMBINATION OF COLORS

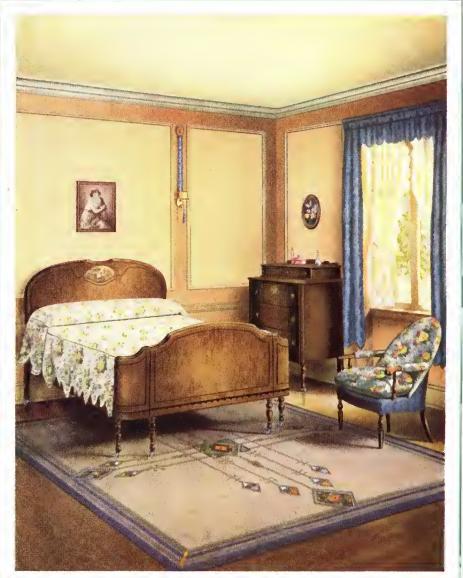
At the center of the diagram the combined primary colors, red, yellow and blue, form grey. In the outer circles red and yellow form orange, yellow and blue form green, green and orange create olive, and so on.



This traditional Colonial mahogany-and-white staircase, more correctly and pleasingly adapted to cream white and brown mahogany, has wall tints that strike a harmonious medium between the two, made possible by combinations of ALABASTINE.

This harmony is emphasized by the gate-leg table and the warm golden color of the lamp and shade, and brightened and made interesting by the blending softness of a grey-green carpet on floor and stairs that gives life and piquancy to the whole.

Ceiling and Cove, Alabastine No. 26. Walls, three parts No. 26 and one part No. 29.



The walls of the master bedroom, if it has a northern or eastern exposure may be done in the new Rustic Tan which is described elsewhere in this folder. This creates a room whose color would make any man feel comfortably at home and would equally well please wife or guest should it be chosen for their rooms.

Wall Panels and Wood Moulding in Alabastine No. 20 with bands in No. 48. Ceiling and Cove Moulding in equal parts of white and No. 20.



The child's room chosen to adorn this page takes a duinty, sun-kissed azure for its theme, and that his heart may get the fullest delight from the primitive colors that he loves, a dash of pale orange is added.

The border on the curtains, the valance over the windows and the little armchair are all done in the same lovely chintz. To complete the childish pleasure, behold a Mother Goose ALABASTINE stencil between ceiling and wall!

Colling and Friese, white or No. 26 Alabastine.

Ceiling and Frieze, white or No. 26 Alabastine. Wall in three parts No. 22 and one part No. 28.



Softened bluish grey walls make a fitting background for the rich coloring of this beautifully balanced, gay, livable room. Mulberry velvet over-curtains, candle shades and

old rose bell rope all tone in with the bluish wall tints. The lively jade green in cushion, picture and lamp-base form contrasting color accents.

Ceiling and Cove, Alabastine No. 26. Walls, two parts No. 65-one part No. 54.

Digitized by



ASSOCIATION FOR PRESERVATION TECHNOLOGY, INTERNATIONAL www.apti.org

BUILDING TECHNOLOGY HERITAGE LIBRARY

https://archive.org/details/buildingtechnologyheritagelibrary

From the collection of:

Jablonski Building Conservation www.jbconservation.com